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## EXHIBITIONS—PAST AND TO COME

French and German artists are working hand-in-hand to organize an exhibition of French painting and sculpture in Munich simultaneously with the exhibition that it is proposed to hold in Paris of the works of the German painters and sculptors. Much enthusiasm in the project is evinced.

✿ The fifteenth annual exhibition of the Society of Washington Artists was opened in the Corcoran Gallery recently. A painting by Paul Moschcowitz, a mother and child of Madonna-like treatment, was accorded the place of honor; next to it, was the study of a young girl by John W. Alexander. William M. Chase's picture of an English cod, recently bought by the Corcoran Gallery, and a child portrait by the same artist; Irving R. Wiles's portrait of the late Mrs. G. H. Gilbert; C. C. Curran's "At the Piano," which took the Carnegie prize at the Society of American Artists' show last year; Horatio Walker's fine "Oxen Ploughing," and a bay scene by W. Granville Smith, were mentioned by the local critics as exceptional contributions.

✿ A very beautiful art exhibition was held at the Historical and Art Society under the auspices of the Albany Institute. The display entirely filled the two galleries. The proceeds will be devoted to the society's building fund. Edward Gay, Remington, Chase, Carroll Beckwith, and William Paxton contributed excellent paintings.

✿ The Glasgow Institute art exhibition, one of the most important held in Great Britain, was notable this year for the fine display of Watts's work. There were also a number of excellent pictures by Constable, Gainsborough, Rossetti, Couture, and several studies by Whistler to give variety to the display of modern men. David Murray, exhibited a characteristic "Summer Floods; Flatford, Suffolk"; Sir E. A. Waterlow, a finely painted "Showery Summer Day"; Sir James Guthrie, his portrait of "Sir John Shearer, D.L."; and George Henry his "Poinsettia," a quiet gray harmony. Of the Glasgow men, A. K. Brown is said to have been the best, according to local report.

✿ The eighteenth annual exhibition of the Chicago Architectural Club opened recently at the Art Institute with a reception. The number of exhibits was unusually large, and was said to be of a higher character than any of the earlier attempts which the club had made. The Alumni Association of Decorative Designers of the Art Institute, opened its first annual exhibit also at the Art Institute, with more than three hundred entries, which was on display until April 19th.

✿ The exhibition of mezzotints lately held in the print galleries of the New York Public Library, Lenox Library building, was drawn entirely from the private collection of J. Pierpont Morgan. It was devoted mainly to the best period of British mezzotinting (about the second half of the eighteenth century), but included also work as late



THE BROOK

By J. Francis Murphy

(Who lately exhibited at the Katz Galleries, New York)

as that of Samuel Cousins. All the noted engravers were well represented—McArdell, Green, Dean, Doughty, Dunkarton, James and Thomas Watson, J. R. Smith, John Jones, John Young, and others. These were remarkable reproductions of notable paintings by Sir Joshua Reynolds, John Hoppner, George Romney, Thomas Gainsborough, Sir Thomas Lawrence, Benjamin West, and others.

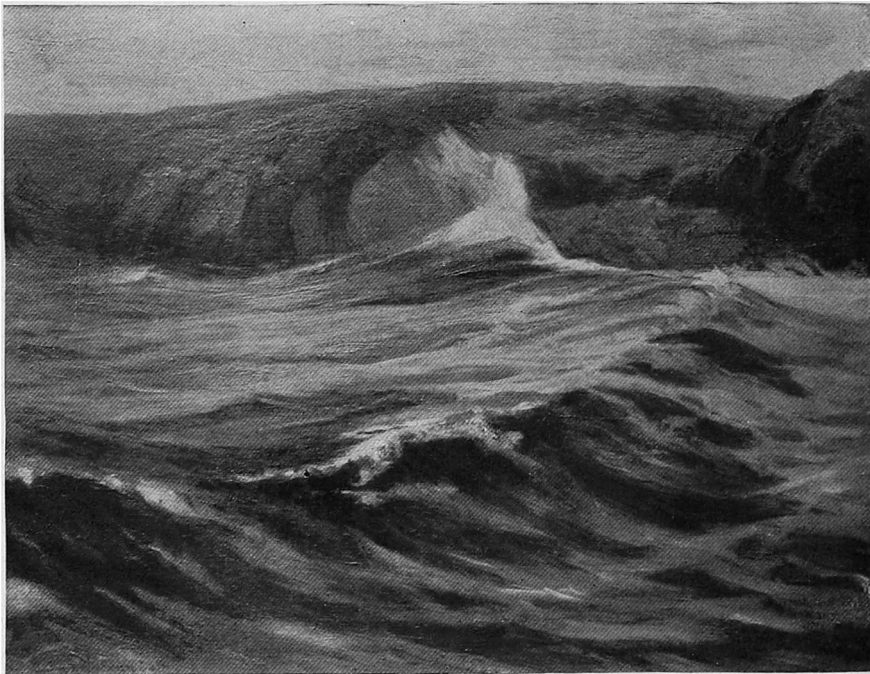
✿ Four hundred art photographs, accepted by a jury of the foremost camera experts of the country, were placed on exhibition at the first American photographic salon of the Federation of Photographic Societies at the Art Institute, Chicago, on March 2. The exhibition, which was under the auspices of the Chicago Camera Club, was on its way to the Pacific coast, having been viewed previously by art critics in Pittsburg, Washington, and New York.

✿ The artists and art students of Worcester and vicinity will have an opportunity to exhibit their work at the Worcester Art Museum, from April 22 to May 7, this being the third annual spring exhibition. The exhibition is to consist of original works in oil-paintings, water-color, pastels, miniatures, black-and-white, wood-carving, and sculpture, not before shown in the museum. Exhibits had to be received at the museum not later than April 10. The jury of selection was composed of Hermann Dudley Murphy, Sarah Taber Coffin, and Edith M. Howes. The hanging committee was Frederick S. Pratt, Rev.

Austin S. Garver, Frank J. Darrah, Joseph H. Greenwood, and Charles H. Lincoln. Both committees proved eminently efficient.

✿ Rarely has there been so triumphant a demonstration of a great artist's genius as the Whistler exhibition, which was opened recently in London by M. Rodin, in his capacity of president of the International Society of Sculptors, Painters, and Gravers, under whose auspices this memorable display was made. Public galleries and private collectors from all parts of the globe readily consented to part for a few weeks with their coveted treasures, with the result that only a few of Whistler's more important works were missing from the gathering, which should definitely and for all time establish the position this master is to be accorded in the history of art.

✿ The fifth annual exhibition of the Washington Architectural Club was recently held in the Corcoran Art Gallery. Owing to an exhibition which was being held in New York city by the Architectural League of that city, the collection in Washington was somewhat reduced, as nearly two hundred views were on exhibition in New York from the Washington club. Among the exhibitors were such architects, artists, and designers as Henry Bacon, New York; Nicola



MARINE

By Charles H. Woodbury

(Who lately exhibited in Boston)

D'Ascenzo, Philadelphia; Ellicot & Emmert, Baltimore; Harry E. Goodhue, Cambridge, Massachusetts; Harding & Upman, Washington; Arthur B. Heaton, Hill & Kendall, March & Peter, and Benjamin W. Morris, Jr., of New York City; James Henry Moser, Olmstead Bros., of Brookline, Massachusetts; E. T. Parker, Rankin Kellogg & Crane, of Philadelphia; James Knox Taylor, supervising architect of the Treasury Department; Trowbridge & Livingstone, of New York; and Wood, Donn, & Deming. The hanging committee, the exhibition and catalogue committee, and the jury of selection were composed of the following: Clarence L. Harding, ex-officio chairman; Percy C. Adams, vice-chairman; J. Harry Blohme, treasurer; Frank Upman, secretary; Francis B. Wheaton, Walter Peter, Arthur A. Heaton, Louis A. Simon, and Thomas Hastings, of New York, and William L. Price, of Philadelphia.

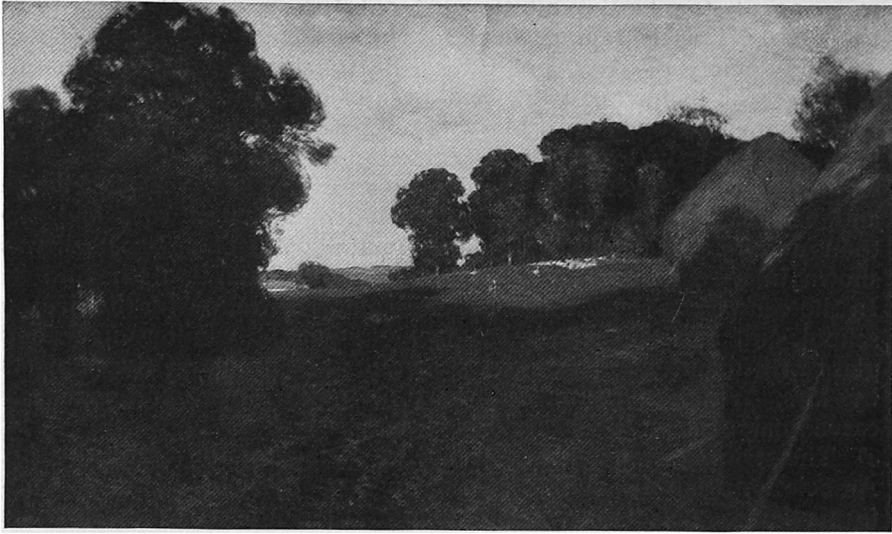
✿ About twoscore works by Walter Shirlaw, paintings, pastels, and drawings, made an interesting show in the art gallery of the Pratt Institute in Brooklyn recently. The collection included much that had been already shown and discussed in local exhibitions, certainly enough to make plain to any one the ample grounds upon which rests



RETURN OF THE FLEET

By Hendrik Willem Mesdag

(Who recently gave an important Painting to Albright Gallery, Buffalo)



## AUTUMN

By William Wendt

(Who lately exhibited in Chicago)

this artist's high reputation. There were the several pictures in which Mr. Shirlaw's favorite violin player appears, one a life-size portrait of a man of foreign type, the dreamy, artistic face, and the long, nervous hand upon the finger-board of the fiddle, capitally done; and others, *genre* studies, almost old Dutch in treatment, in which the musicians are as quaint as their surroundings. There were a few portraits, of which the most interesting was the head of a Carmen-like girl, painted in rich, warm tones.

✿ The eighteenth annual exhibition of the Water-Color Club was recently opened in the galleries of the Boston Art Club, continuing through two weeks. The exhibition was larger than usual, containing no less than one hundred and forty-five works. Beside the contributions of the members, there were five invited guests who contributed groups of works, Miss Violet Oakley, Miss Elizabeth Shippen Greene, and Miss Jessie Willcox Smith, all of Philadelphia, Frank Edward Johnson, and Arthur B. Wilder. The members of the club who exhibited were M. A. Bell (Mrs. Eastlake), Dwight Blaney, Susan H. Bradley, Lucy S. Conant, L. B. Field, George H. Hallowell, Laura C. Hills, Frances C. Houston, Charles W. Hudson, William J. Kaula, Dodge MacKnight, Helen B. Merriman, Mary Minns Morse, Hermann D. Murphy, Margaret Patterson, Charles H. Pepper, Maurice B. Prendergast, Sarah C. Sears, Martha Silsbee, Frances B. Townsend, Ross Turner, and Charles H. Woodbury. On the whole this

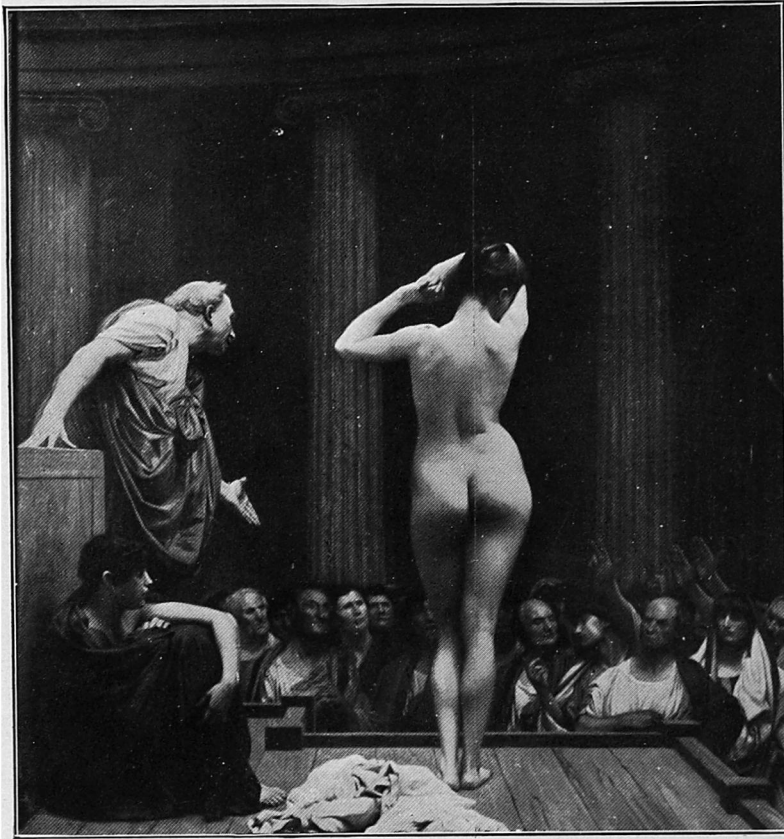
was one of the best exhibitions, if not the best, in the history of the club. This is saying much for the efforts of the organization. ✱ The society of Arts and Crafts, Boston, held a memorial exhibition of the handicraft work and designs of Mrs. Henry Whitman, which remained open until March 23. The collection was especially interesting for the examples of stained glass and book-covers. The exhibit of book-covers comprised fifty-six designs of great excellence and beauty. The exhibit of glass included executed work and cartoons and color-studies in considerable numbers. The glass itself was shown in a temporary partition wall, with artificial lights behind it. In the center was the Phillips Brooks memorial window for the Groton school, and at either side were displayed smaller windows in leaded glass or brilliant floral designs, splendid in coloring. Other objects by Mrs. Whitman included jewelry, in gold, silver, and gems; a carved oak cabinet of Gothic design, etc.

✱ The striking fact made clear by the spring exhibition of the Art Association, San Francisco, is that an accomplished school of California landscape, distinctive and racy of the soil, has established its claim to attention. It is a new thing. The West has always had the excellent work of Keith and Thomas Hill and Willis Davis, and the monumental redwoods of Latimer and Tavernier, but this new school dealt with tamer themes yet more characteristic of that prevailing desolation, the gray greens of the California marshes and desert, the red and browns of the sunburnt hillsides. Two examples of this school were found in "The Monterey Coast," by Matthews, and "The End of Day," by Piazzoni. Matthews has caught the feeling of the desolate sand dunes that distinguish the low coasts and Piazzoni develops the atmosphere of a California evening with striking effect, in his picture of a nebulous flock of sheep climbing a barren hillside. No one would go into polite raptures over these pictures and call them "pretty," but they are art. They tell the story. They are California.

✱ The museum of the Brooklyn Institute of Arts and Sciences accepted an invitation to make an exhibit in Rome of the photographs of Mediæval architectural refinements which represent the observations of William H. Goodyear, curator of fine arts in the museum. One hundred and fifty feet of linear hanging space were assigned for this Roman exhibition, which opened on March 15, and continued until April 15. Forty of the subjects represent Italian Mediæval cathedrals, including fourteen for St. Mark's, at Venice, and eight for the Pisa Cathedral. Five subjects represent early Byzantine churches at Constantinople, and twenty-three subjects represent French Gothic cathedrals, including eight for Notre Dame at Paris. The exhibit is under the auspices of the Architects' Society of Rome.

✱ An exhibition of paintings by French and American artists, held by the American Art Association of Paris, at 74 Rue Notre Dame

des Champs, Paris, closed recently. The president of the art committee is Abbott Graves of Boston. There were sixty-six works shown, of which twenty-five were by French artists. Among the American exhibitors were George C. Aid, Paul W. Bartlett, Victor Brenner, Alexander Harrison, George H. Leonard, and M. Young.



PHRYNE

By J. L. Gérôme

(To whom a Monument is to be erected in Paris)

- ♣ The jury for the next salon of the Society of French Artists is composed of MM. Jules Lefebvre, president; Rochegrosse, Gabriel Ferrie, E. Adam, Jean Paul Laurens, Cormon, Maillart, Barillot, Marcel Baschet, Aime Morot, Vayson, Petitjeanne, Zwiller, Glaize, Saint Pierre, A. Demont, Gosselin, Duffand, Quost, Botaigny, and Bergeret—a coterie selected for their personal ability and fairness.
- ♣ The first London exhibition of the New York Water-Color Club



was recently opened to invited guests. A goodly number of artists, critics, and society people filled the galleries. Colin Campbell Cooper's studies of "Philadelphia Skyscrapers," which were shown at the Art Institute, Chicago, last spring, won particular interest. Works by Albert Herter, W. L. Palmer, and A. I. Keller received comment of a friendly nature. The exhibition remained until April 8.

✿ The Photo Club of Paris will hold this month an exhibition of photograph postal-cards, the making of which has become an immense industry. Ten thousand cards will be shown, consisting of views of cities, public buildings, works of art, portraits of rulers, and noted



SKETCH  
By J. F. Millet

people, etc. The collecting of illustrated post-cards bids fair to become a craze, more extended than the postage-stamp mania, and certainly there is much more to be said in its favor. A collection of fine post-cards, many of them miniature pictures of merit, may be made a lesson in geography, history, politics, and art.

✿ One of the largest and most important water-color exhibitions ever held in this country was opened to the public recently at the Academy of the Fine Arts, Philadelphia. This collection filled all the galleries on the north side of the Academy, and for so large a display, offered very little that was hackneyed or commonplace. An exceptionally large portion of the work shown was original, fresh, and unconventional.

✿ The Buffalo Camera Club, composed mostly of amateur photographers, recently held its third annual exhibition. Over two hundred

prints, attractively framed, were shown. From the club's membership of seventy, twenty pictures were shown, and the Photo Secession Society of New York sent a loan collection of thirty, a compliment which was extended on account of the high standard attained by the local club. The print committee was composed of E. B. Sides, chairman; W. E. Bartling, G. E. Keller, Spencer Kellogg, Jr., W. H. Porterfield (ex-officio), S. S. Lloyd, and H. W. Saunders. Officers of the club are: President, W. H. Porterfield; vice-president, E. B. Sides; secretary, S. S. Lloyd; treasurer, Charles A. Georger.

✱ The fourth annual exhibition of the Municipal Art Society, New York, was held at the National Arts Club, 37 West Thirty-fourth Street. The galleries contained the various models in plaster, ground plans or the colored designs of public buildings, schools, bridges, subway stations, etc., for a fortnight, when these gave place to an exhibition of posters and placards, which in themselves are important objects of civic art, since they are the most clamorous and ubiquitous things that citizens have about them when they go abroad on pleasure or on business.

✱ Preparations for the great biennial art exhibition at Venice are proceeding apace, and bid fair to make that of 1905 the most notable of a notable series. Each country is to decorate and furnish its own room in its own characteristic style, as a setting to the picture, so that, besides the works of art, the visitors will be able to judge which country has the most taste in decoration. The Italian Minister of Instruction has decreed that the contributions of the government for the acquisition of pictures for the modern gallery in Rome shall be entirely devoted to the purchase of the works of foreign artists. It is hoped that the United States will be a prominent exhibitor.

✱ An exhibition of "Arts of the Sea," organized by the Society of Marine Painters and the French Maritime League, will be held in Paris this month. Only pictures relating to the sea will be admitted.

✱ The "Ten American Painters," now reduced to eight, by the way, never had their work shown to such good advantage as it was this year in the Montross Gallery. Both the proportions and the lighting of this room make it one of the best in New York, and only one of the canvases suffered from being in a dim corner, this being Robert Reid's head of Christ, which he calls "The Sermon on the Mount." J. Alden Weir had the most examples—five in all—quite the best of which were the large seated figure, "A Reverie," and "The Lace Cape." A full-length figure of a man in shooting-clothes was oddly dry in coloring. One looks at it as through a fog. Joseph De Camp had done two better portraits in his head of Benjamin Kimball, and the figure of himself in his figure subject, "In the Studio." T. W. Dewing only sent one contribution, "The Fortune-Teller," happier in its two graceful women and beautiful brush work than in either its composition or clarity of meaning. Three of Frank W. Benson's

studies of figures in sunlight were the best things he has done in years. Mr. Metcalf's three pictures were shown before this season, and Childe Hassam, since his exhibition of a month ago, had found four new pictures to send to this show. Edmund C. Tarbell had two outdoor figure studies and two figures indoors, the last in a new vein. His figure of "A Girl Crocheting," with its lovely background of the gray wall, was excellent. The pictures were on free view until April 13, and commanded more than the usual attention.



MY NEWSBOY

By C. G. Waldeck

(Recently appointed officer of French Academy)

✿ The fifth annual exhibition of the Paint and Clay Club of New Haven, Connecticut, will open April 27 and continue until May 18. Monday and Tuesday, April 17 and 18, were the days appointed for the reception of exhibits. Original works in oil and water-color, sculpture, stained glass, miniatures, engravings, and drawings in black-and-white, approved by the jury of admission were accepted for this exhibition.

✿ The spring exhibition at the Art Museum, Cincinnati, will be open to the public May 20, and will continue until July 10. The collection to be displayed promises to be one of the best ever held at the museum. The following Cincinnati artists compose the jury: Frank Duveneck, C. J. Barnhorn,

John Rettig, Nowotny, Miss Dixie Selden, Miss Ethel Mars, and J. Dee Wareham—a thoroughly efficient body.

✿ Dainty conceits in beaten metal, burned wood, tooled leather, pottery, laces, and needlework, and a score of other novelties made up the arts-crafts exhibition of the Columbus Art Association. Hundreds of admirers of this class of work reveled in the delights afforded. Many of the choicest of the specimens were purchased. Not all of the exhibit, by any means, was made up of the product of Columbus people. The greater portion was from the hands of workmen in other associations, but that of the Columbus craftsmen compared very favorably with the best offerings.